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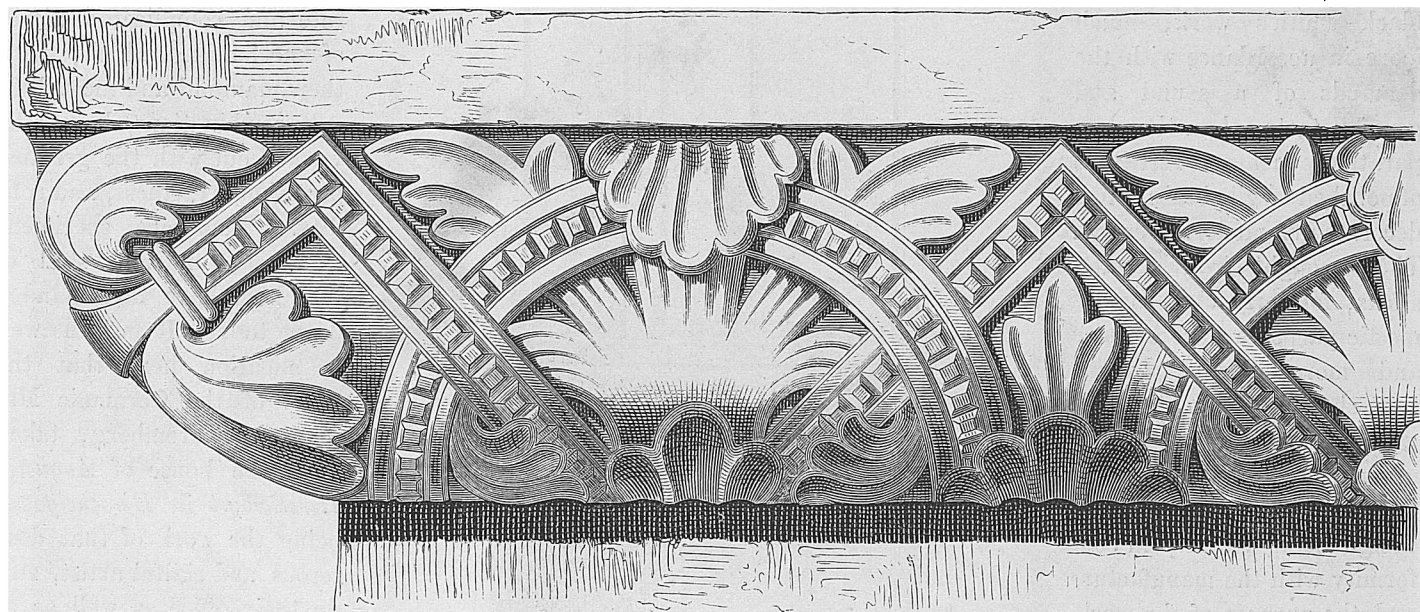
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decoration of the surface, instead of the relief work formerly used. The ornament was left in blank and highly polished, the ground being etched black, and in order to give it more life and lustre, it was dotted with bright points such as are found in the ancient armours. This mode of decoration was much and richly applied to small iron strong-boxes and caskets, serving for the adornment of parlours and libraries, and offering the requisite surface for such enrichment. Of great lightness and elegance, it was nevertheless a perfectly appropriate style of work, worthy of a revival, and superior to the lacker or varnish painting of our modern iron strong-boxes.

In the old specimens of the sixteenth century there is only this fault, that the ornamental patterns, in comparison with the heavy article they have to adorn appear, much too delicate; considered by themselves, they are frequently of high perfection, exhibiting the most beautiful designs, especially those of the German Masters, who greatly excelled in this art. Two remarkable examples of colossal dimension, but most wonderful ornamentation; originally belonging to a monastery and now in the possession of the Austrian Museum, are true *chefs-d'œuvre* of the craft.

The conclusion in our next.

SPECIMENS OF ORNAMENTATION.



No. 1.

Nos. 1 and 2. Romanesque Style. — Details of Imposts.

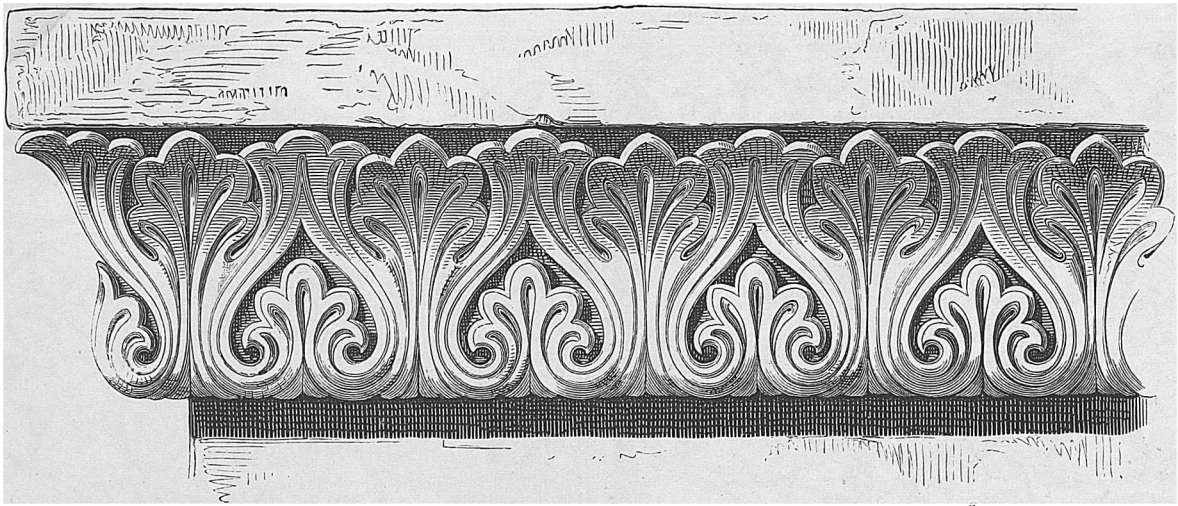
No. 1 from Muenzenberg, Hesse; 12th century, $\frac{1}{4}$ of full size.

No. 2 from Church of the order of St. John, Nieder-Weisel, Hesse; end of 12th century, $\frac{1}{5}$ full size.

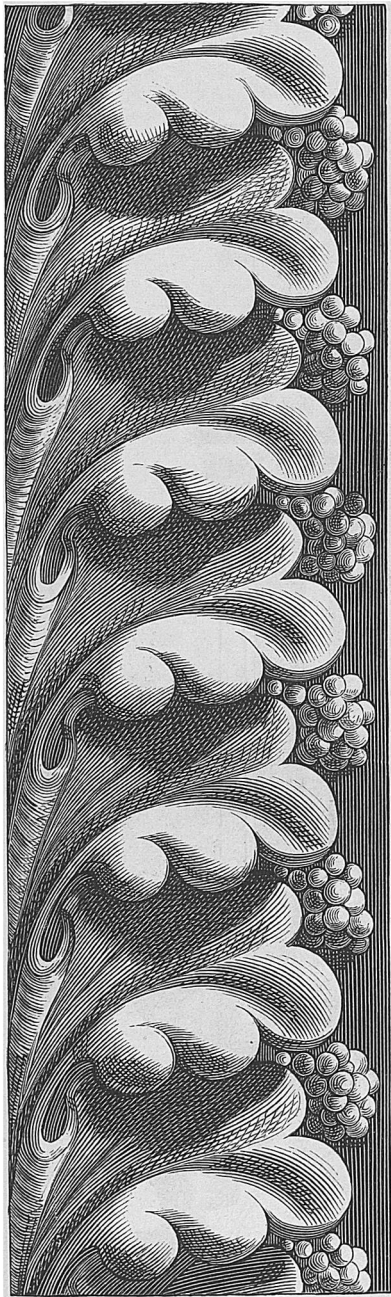
Nos. 3 and 4. Early Gothic. Foliated Jamb-moulding, between Shafts of Porch of Larchand Abbey, 13th century.

Nos. 5—9. Modern Gothic; Iron Stove. — Mr. E. Boesser, Archt.

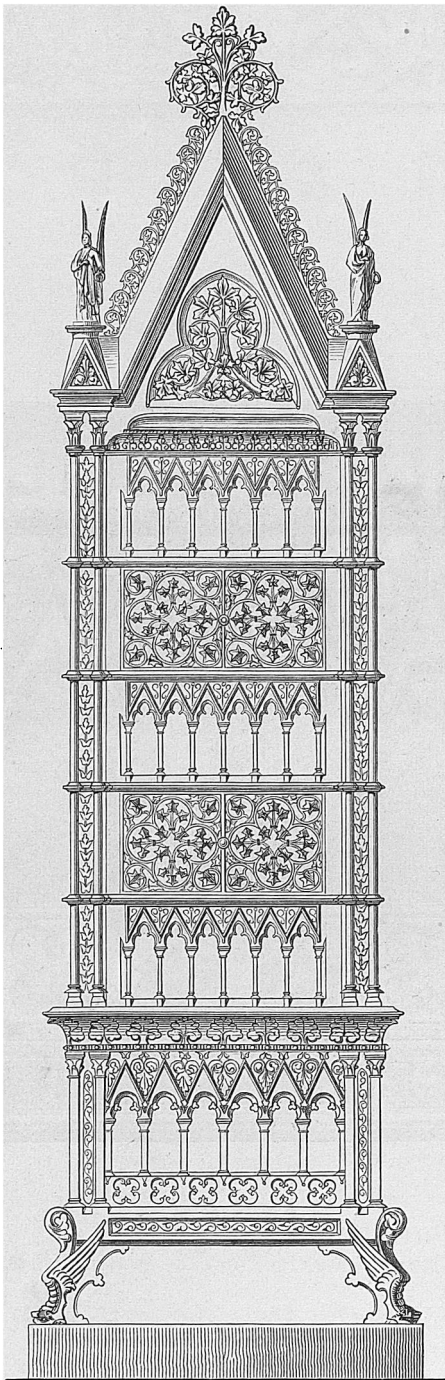
No. 5 Front Elevation; No. 6 Detail of pierced Panels; No. 7 Pedestal; Nos. 8 and 9 various Finials for upper part of Stove. Scale of No. 6, $\frac{1}{4}$, No. 7, $\frac{1}{5}$, Nos. 8 and 9, $\frac{1}{4}$ full size.



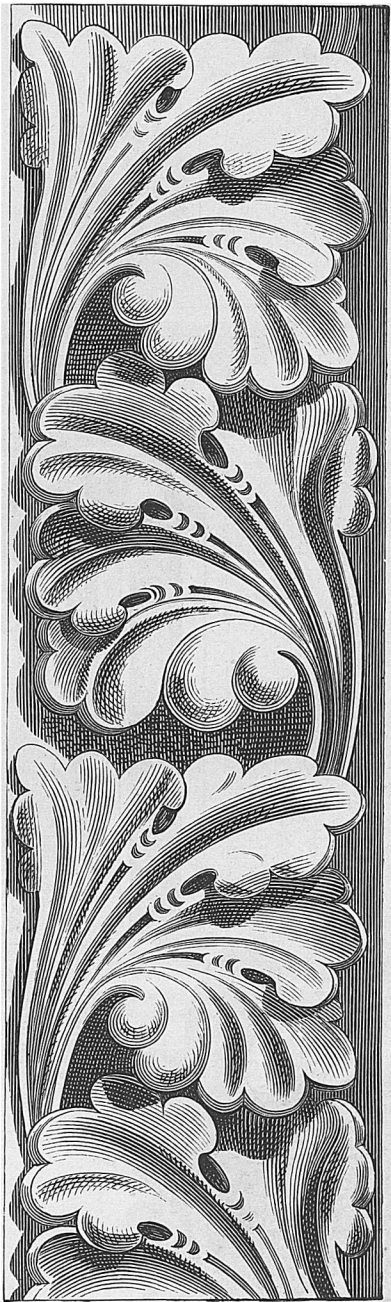
No. 2.



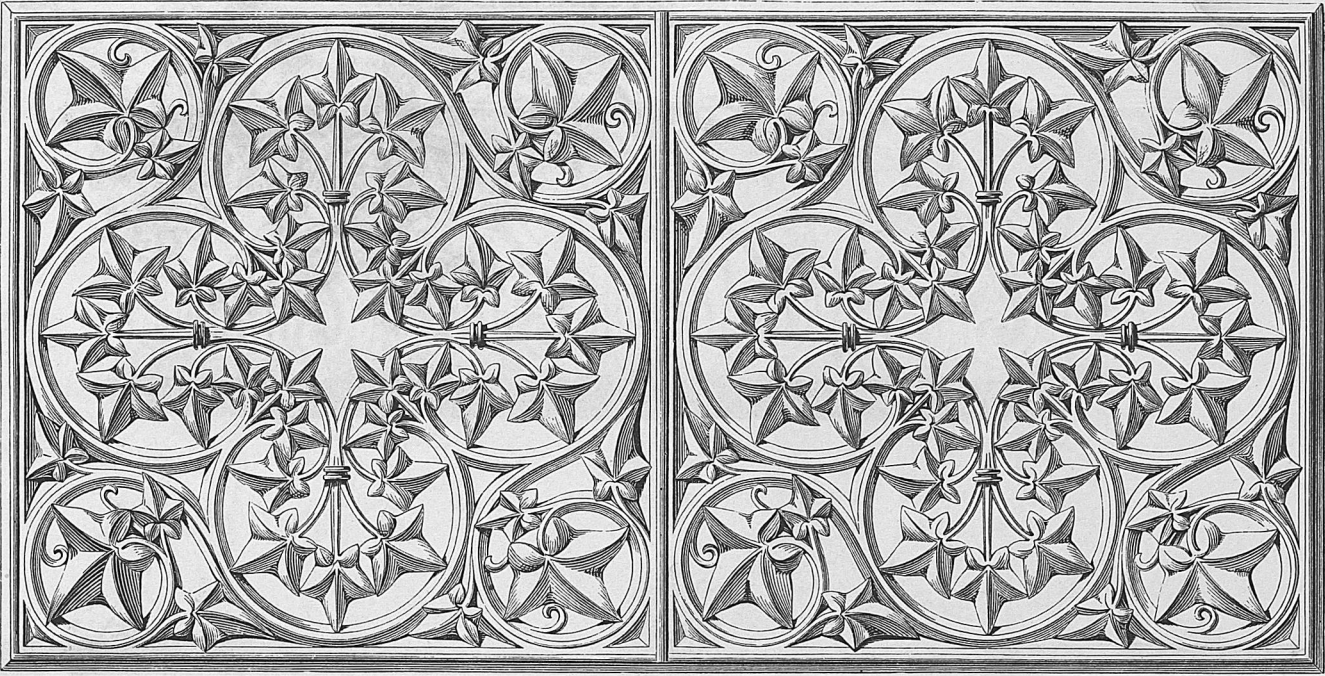
No. 3.



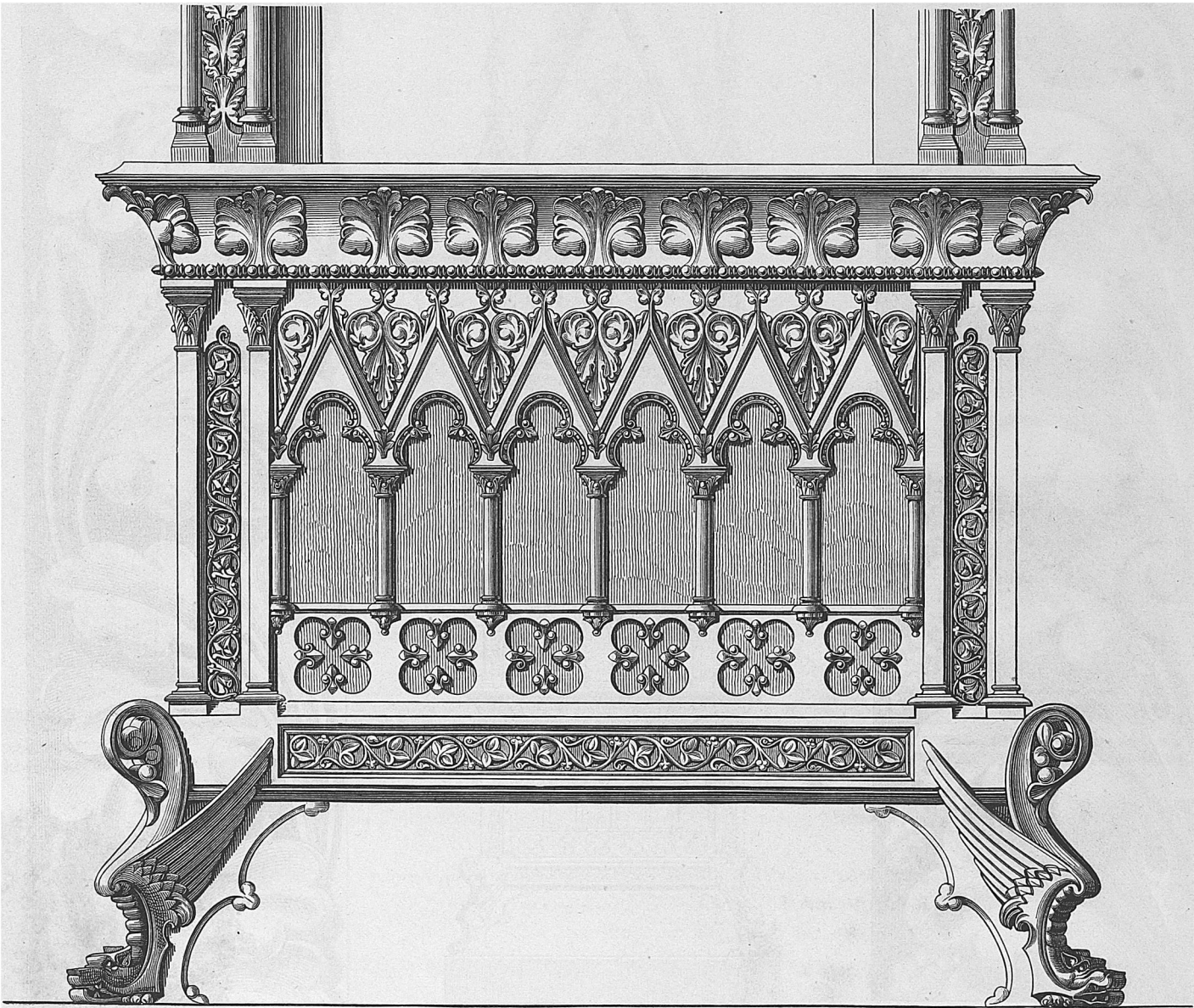
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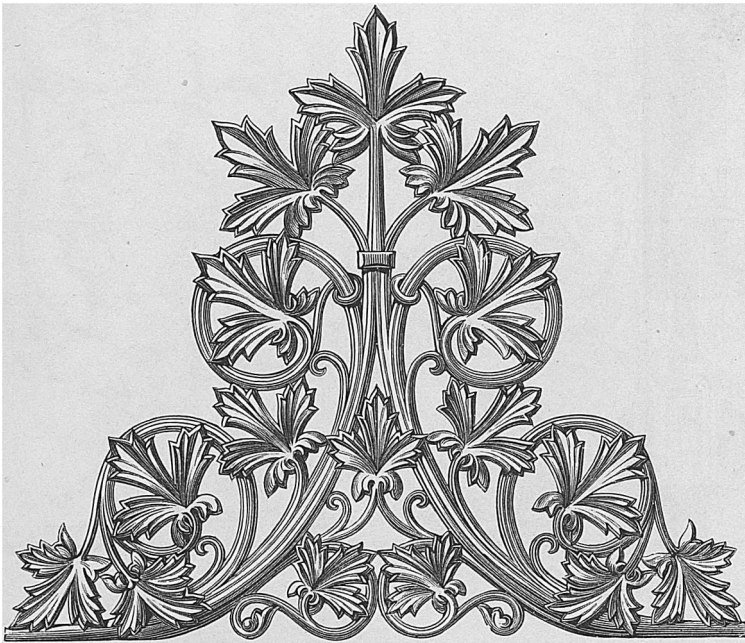
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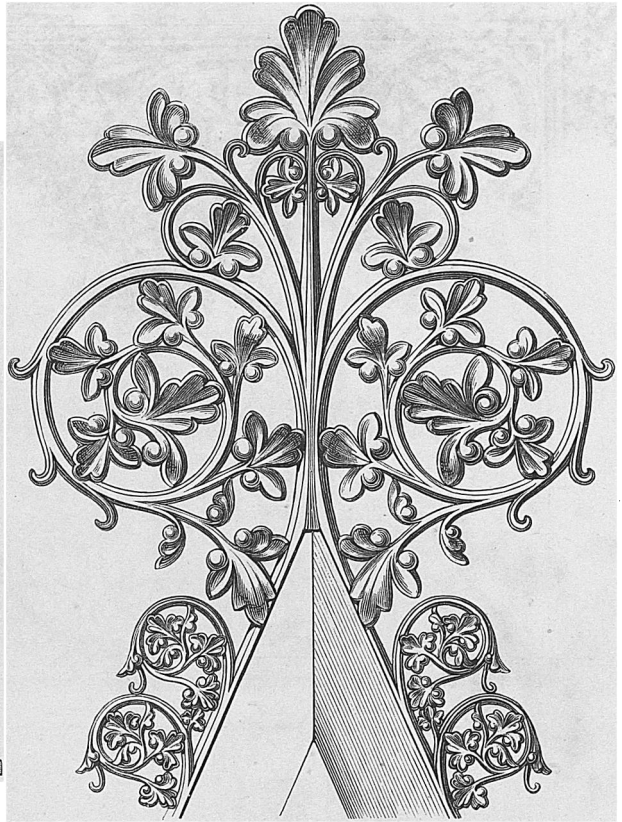
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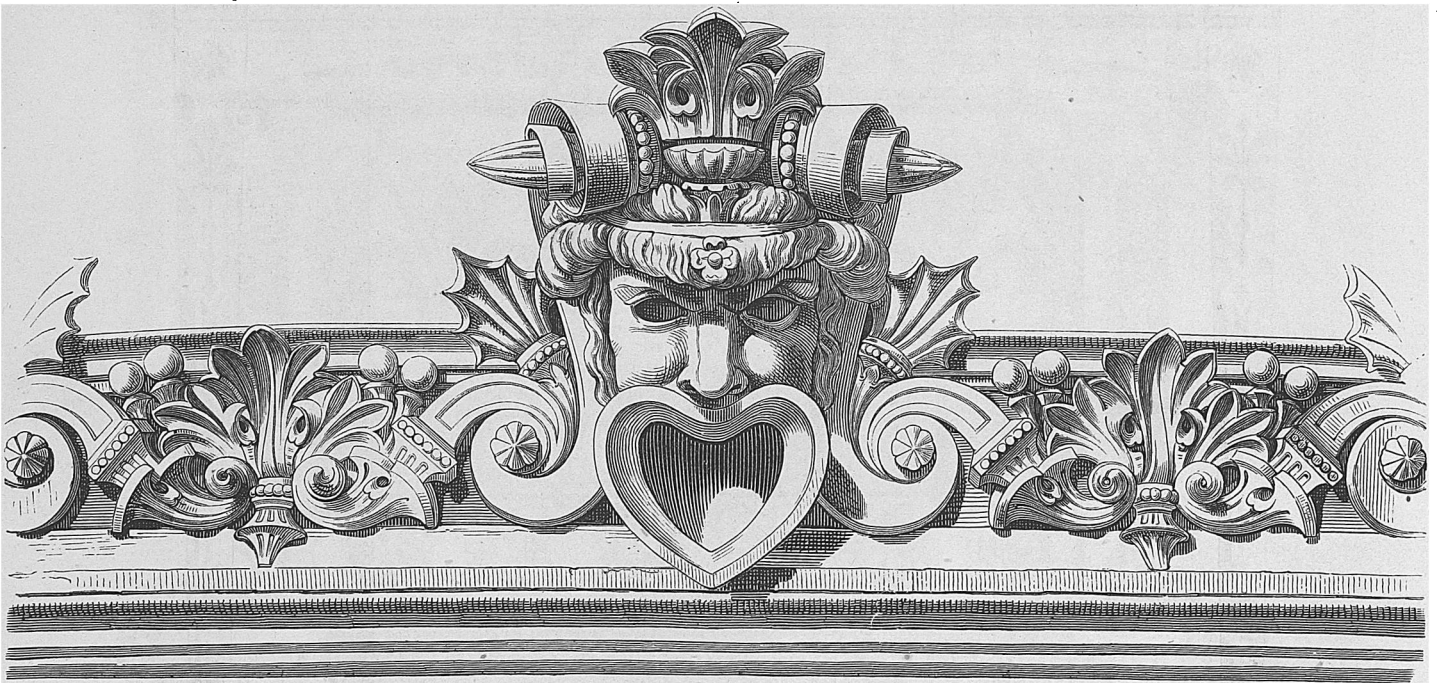
No. 7.



No. 8.

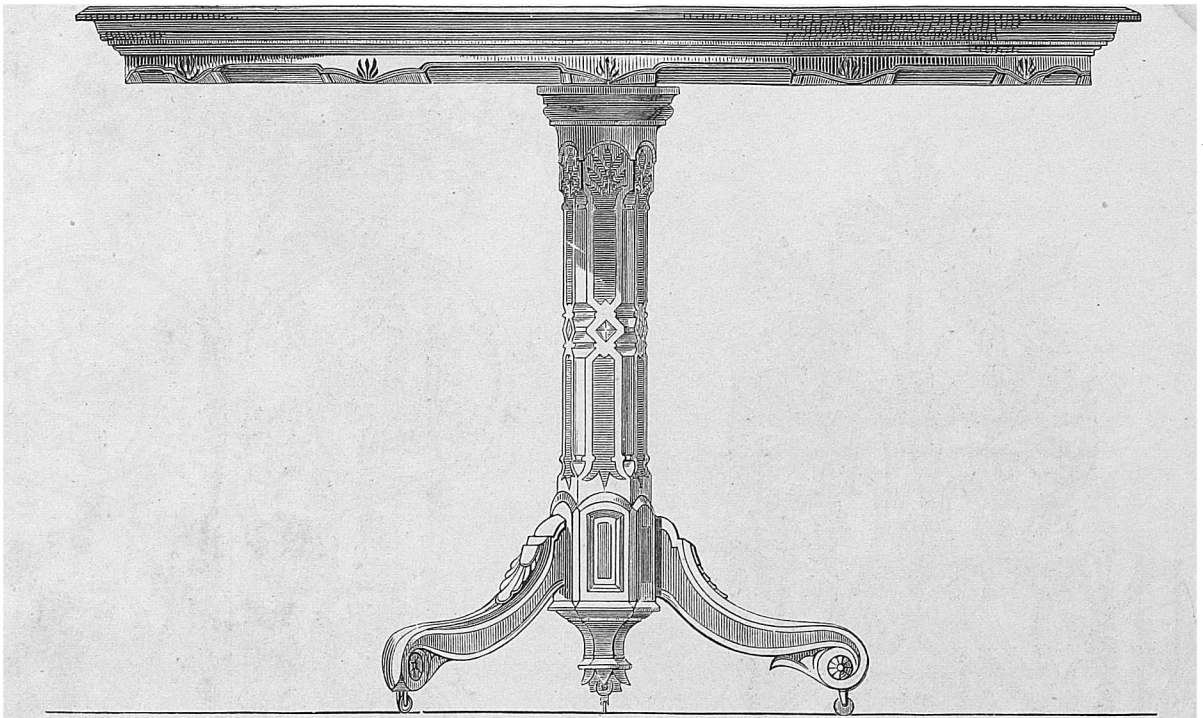


No. 9.

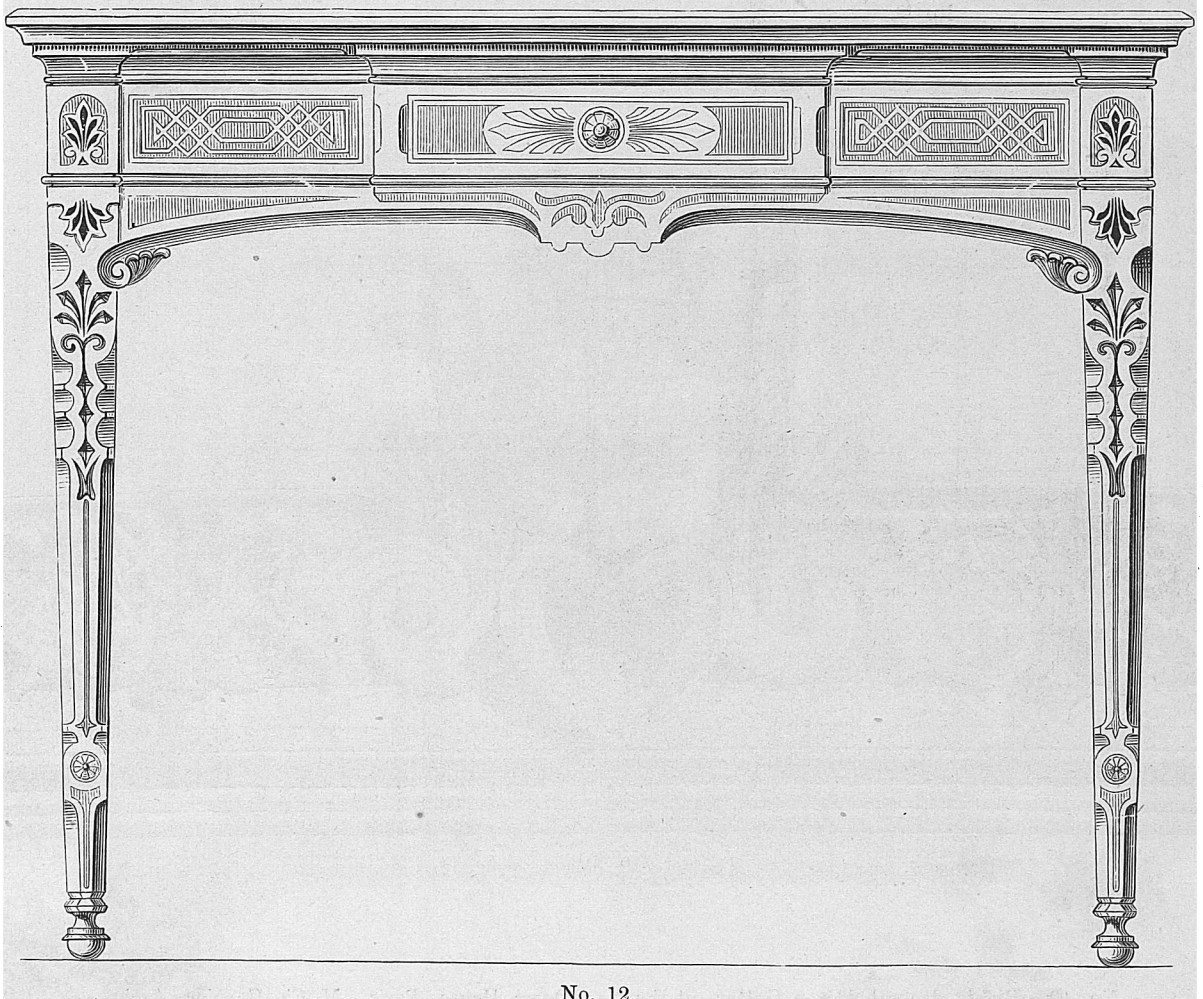


No. 10.

No. 10. Richly decorated Iron Gutter, of the New Opera House, Paris. M. Ch. Garnier, Archt.



No. 11.



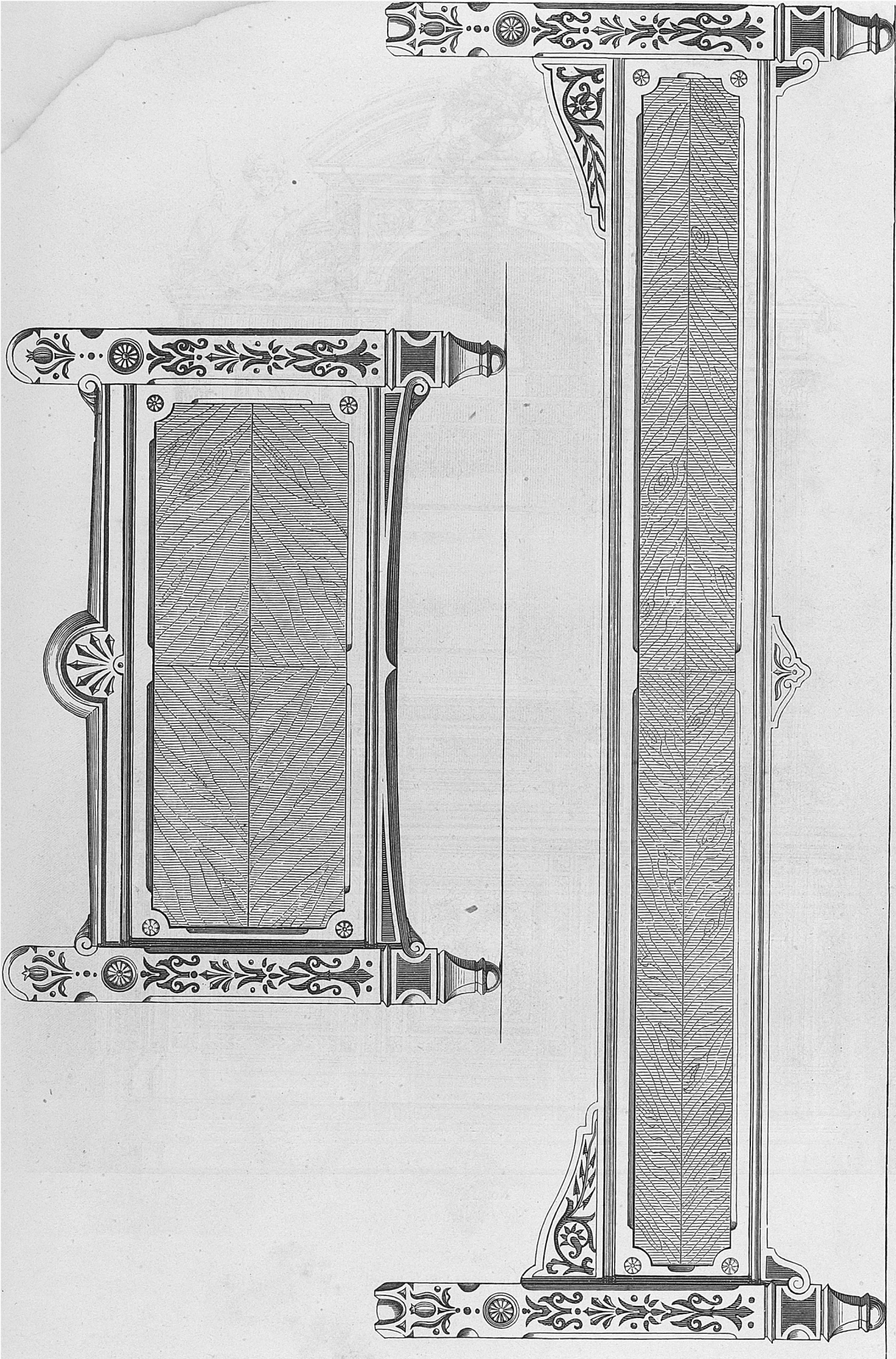
No. 12.

Nos. 11—14. Bed-room Furniture. (See Part 2.) Mr. Rehlender, Archt.

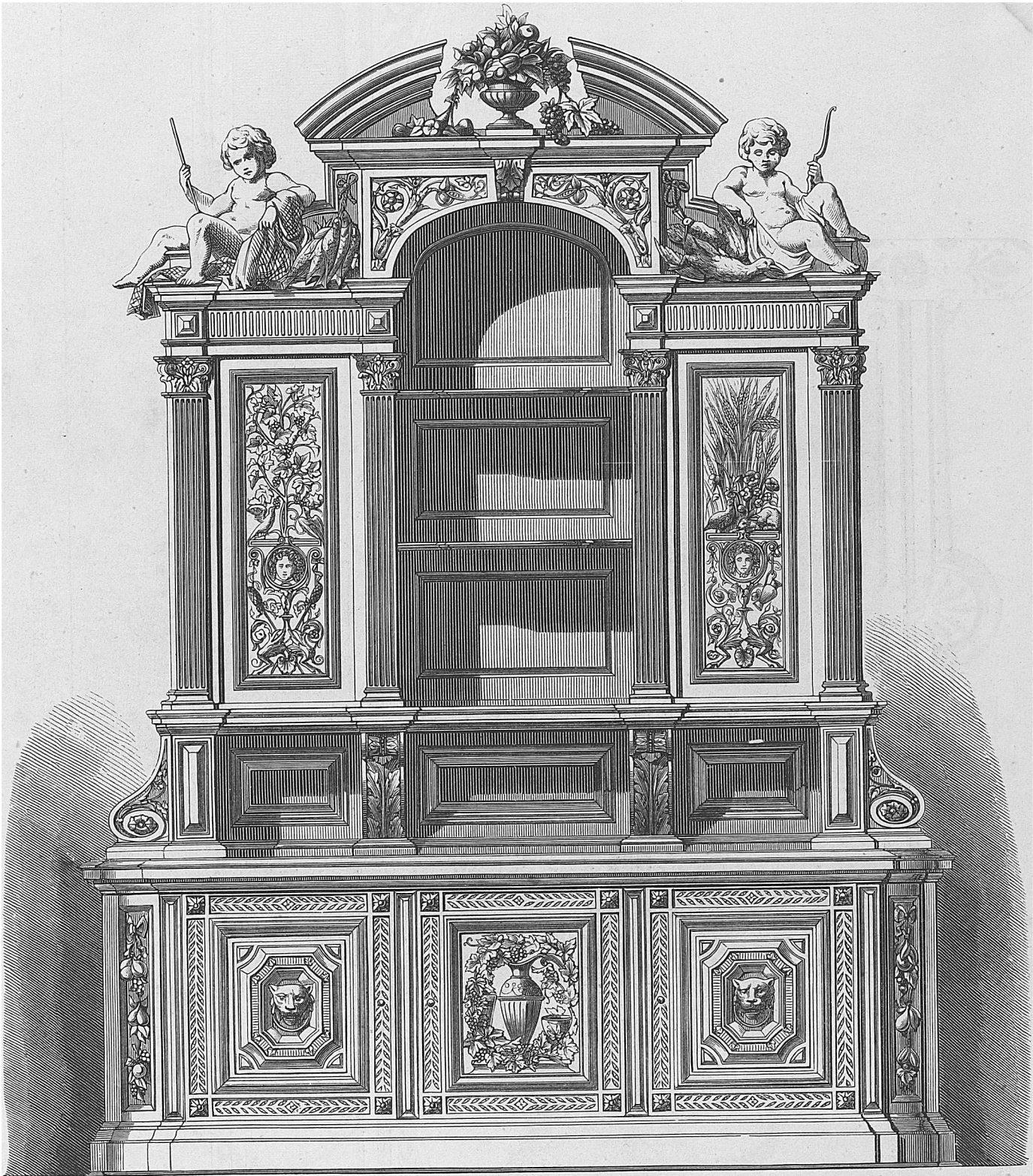
No. 11. Round Table, belonging to the set of Nos. 25 and 26, Part 2. For details see No. 1 of Supplement.

No. 12. Square Table, to that of Nos. 23 and 24, Part 2. For details see Nos. 5 and 6 of Supplement.

Nos. 13 and 14. Front and Side Elevation of Bedstead. For details see Nos. 2—4 of Supplement. For style of treatment of this furniture see also Part 2.

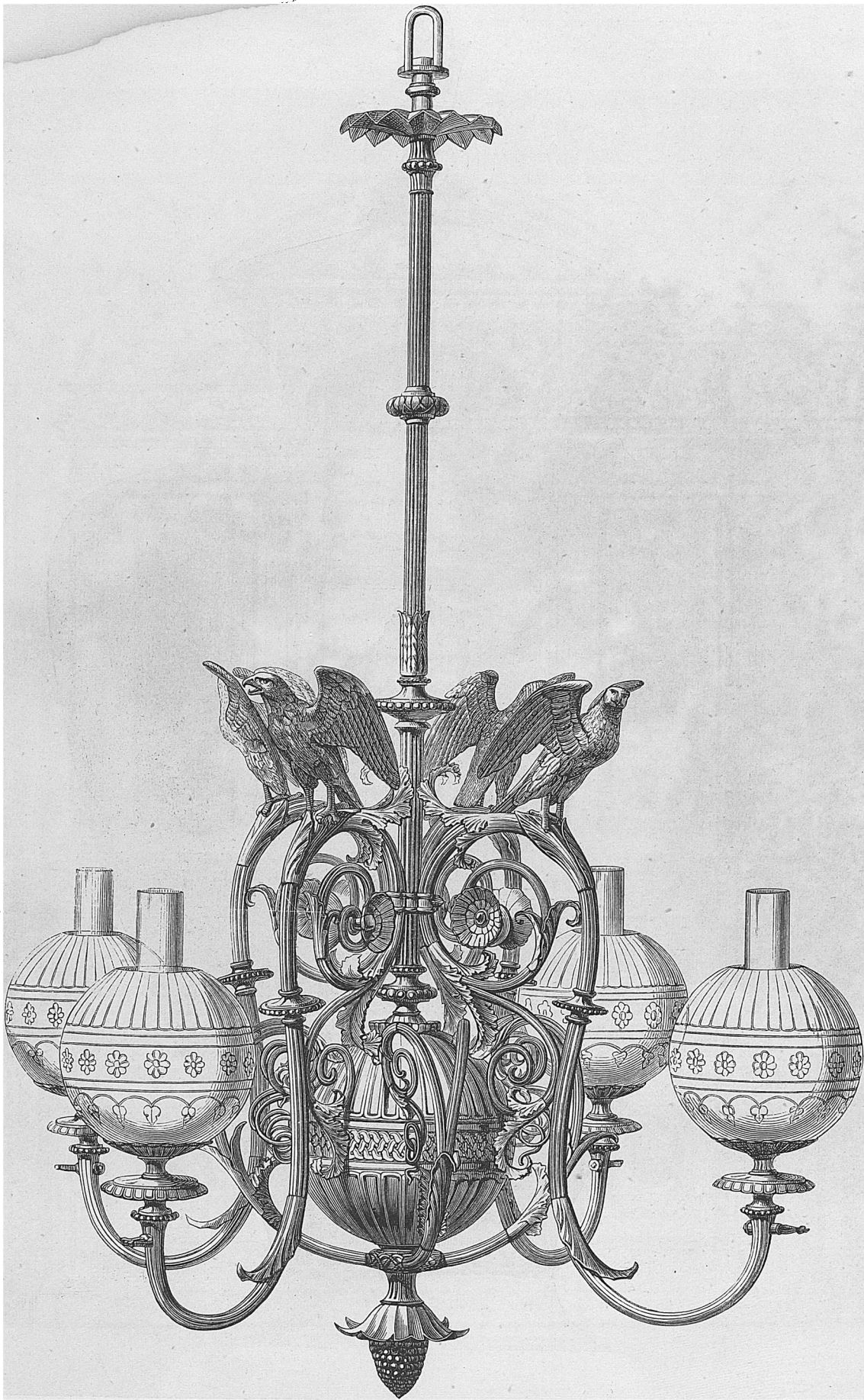


Nos. 13 and 14.



No. 15.

No. 15. Richly carved Side-board.



No. 16.

No. 16. Bronze Chandelier; manufactured by Mr. Hollenbach, Metal-worker and Gasfitter, Vienna, from the design of Mr. H. Riewel, Archt.



No. 17.

No. 17. Vase, from the Pompeian house of Prince Napoleon, Paris, — M. Alfred Normand, Archt.

Ground-color of Vase, white; dark shaded parts representing red, lighter shading green, scrolls yellow; knob and pinian-apple of lid white, bead green, ovalo on red borders of vase, yellow; red beadrolls on white ground.

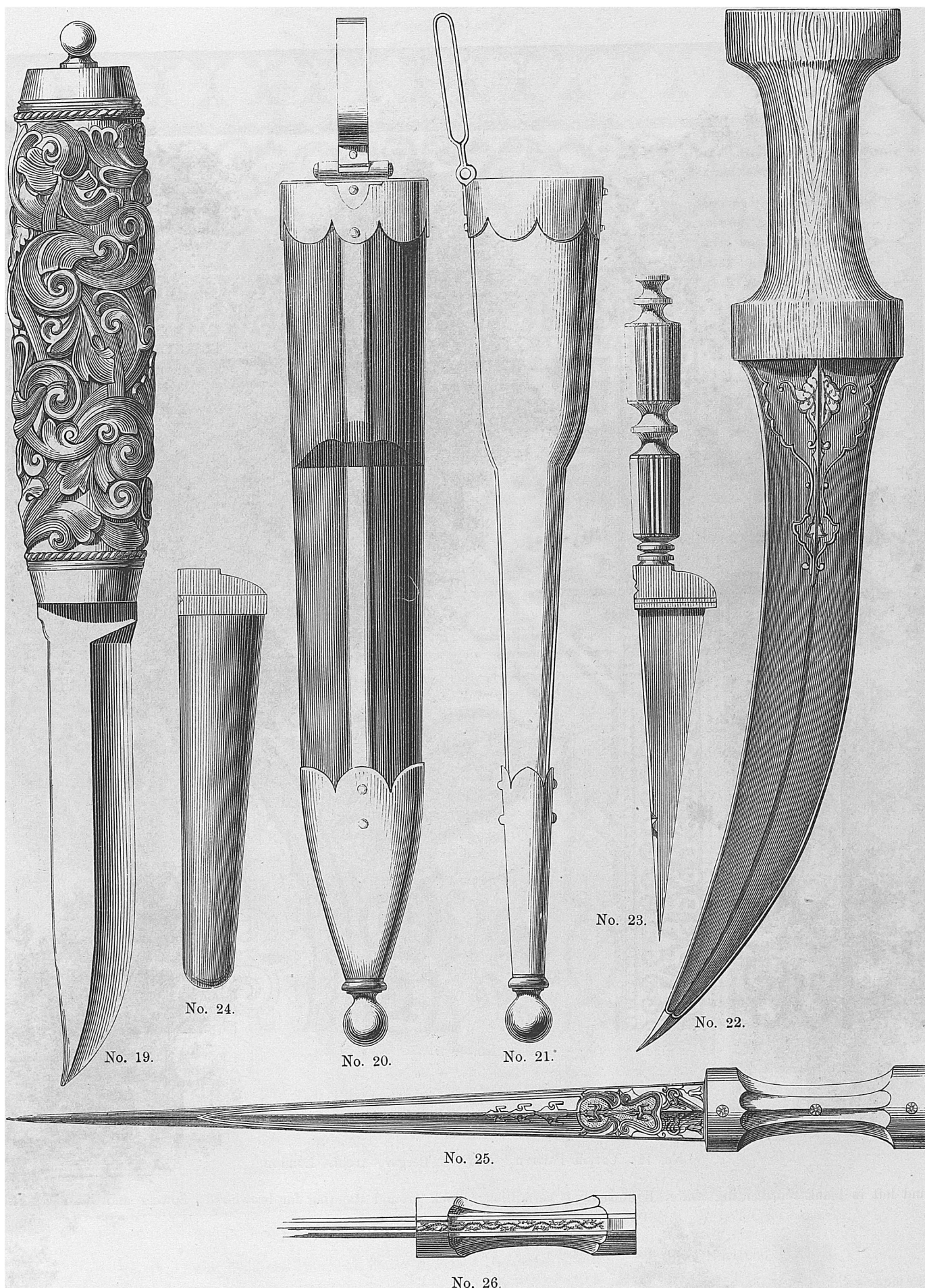


No. 18.

No. 18. Carpet Pattern. — Mr. C. Berger, Archt., London.

Ground left in blank representing white; light shading vermillion; black ground standing for brown-red; flowers and bordering outlines yellow.

From the Paris Exhibition.



Nos. 19—27. From drawings of
M. Bénard, Archt.

Nos. 19, 20, 21 and 27. Knife
from the Norwegian Section, with
front and side view of scabbard.

Wooden hilt of knife richly carved;
No. 27 evolution of carving, showing
the typical character of the orna-
ment of that country, as illustrated
by other specimens in the Exhi-
bition.

No. 22. Persian Knife, rather more
than $\frac{1}{2}$ real size.



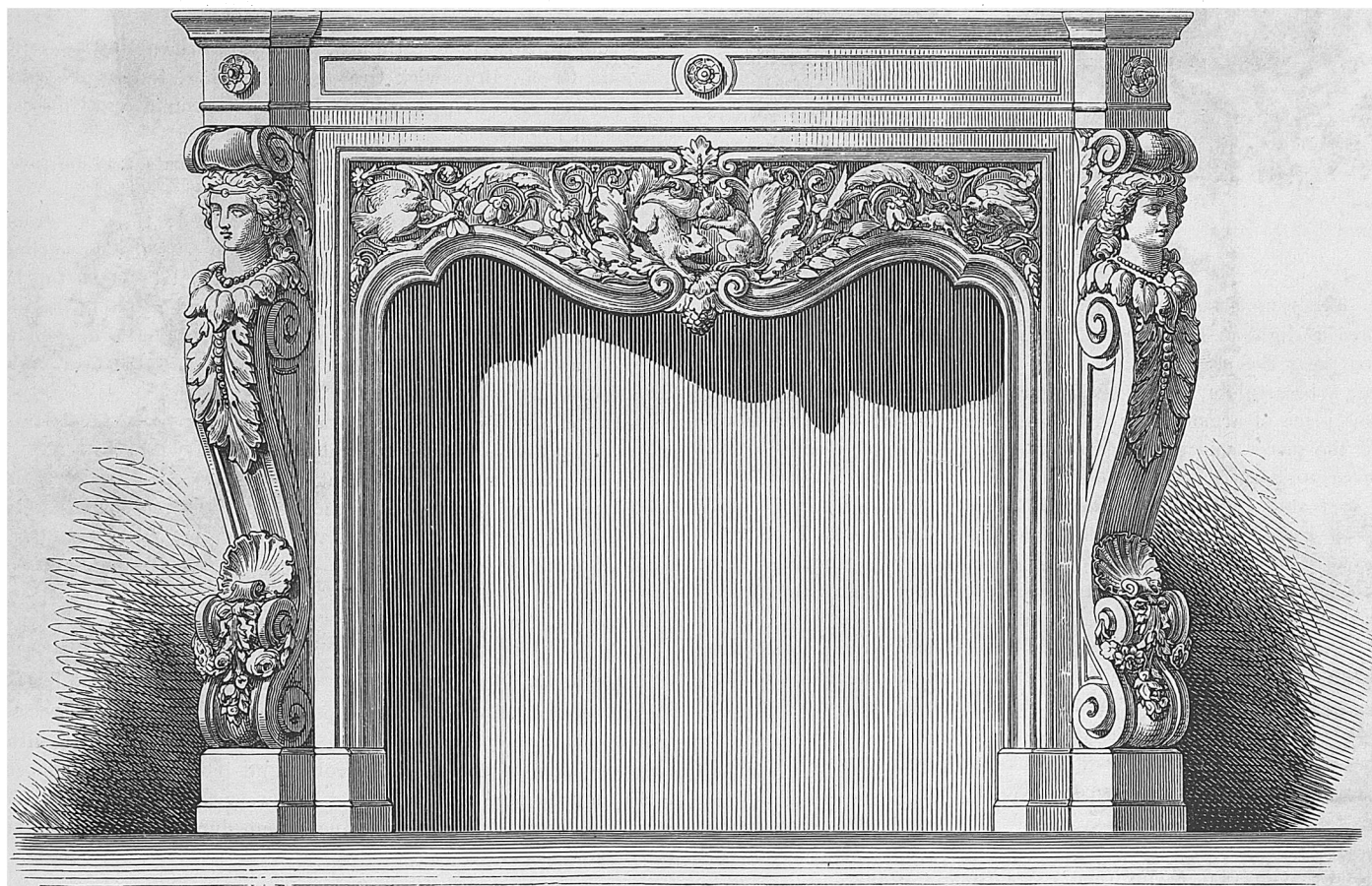
No. 27.

Blade damascened steel, with gold
inlay, and ivory hilt. Mounting of
knife, scabbard and ring, polished
iron.

Nos. 23 and 24. Small Spanish
Poinard; scabbard serving as paper-
knife; ivory hilt with brass hollow
mouldings.

Nos. 25 and 26. Turkish Poinard;
 $\frac{1}{3}$ full size.

Blade damascened, with gilt edges
and ornament on punched ground.



No. 28.

No. 28. Marble Chimney-piece. Mr. A. Jungermann, Sculptor, Berlin.

Supplement.

Nos. 7—9. Borders of a Memorial Tablet in San Zaccaria, Venice (1470).
Incised ornament filled in with lead.

VARIOUS.

A Durable Covering for Staircases.

The wear of staircases is often a very serious matter. Whether of wood or stone, with much usage, they soon go. If of stone, the roundness of the edge soon wears away, and the people miscalculate and stumble. If of wood, they are much sooner worn down. To save them, we resort to many devices. We cover them with lead, which, soon wearing into holes, leaves ragged edges, which catch ladies' dresses and make similar ragged edges. Or we put a thick bar of brass along them, which sometime catch the heel of a man's boot and send him headlong down stairs. The facts being so, a really lasting and serviceable protection to staircases is a desideratum. Such a covering, M. Cazeau says he has found in thin plates of aluminium bronze. For some time, it seems, the ascent of the column in the Place Vendôme has been interdicted to the public because of the wearing away of the stairs. It is for these that M. Cazeau proposes his covering, and if what he says is true, that the experiment has been made in a factory (it must have been a very busy one) where plates of common bronze on the stairs $\frac{1}{2}$ in. thick were worn out in six weeks, while plates of aluminium bronze $\frac{1}{8}$ in. thick remain just the same as when new, after eleven months of service, it is an invention which must command notice. Aluminium bronze is not too expensive if it will bear this amount of usage; and we recommend the authorities of the Metropolitan Railway to give it a trial in place of the objectionable bars of brass to which we have alluded. Our readers will remember that aluminium bronze is merely copper with from 8 to 10 per cent. of aluminium. *The Mechanics' Magazine.*

Archæological Notes.

A curious discovery, kept secret for fourteen years, has just come to light at Ravenna. The workmen, engaged in digging a canal near the present railroad station, in 1854, found a skeleton with a breastplate of fine gold buried face downward. The precious piece of armour, which weighed six pounds, was broken up and the pieces sold secretly to jewellers. Two larger pieces, which appear to have been the shoulder bands, and are covered with chasing and enamel, have been given up by a jeweller at Faenza, but the remainders are probably lost. It is known that Theodoric buried the body of Odoacer, after his murder at Ravenna, face downward; and the Italian antiquarians suppose that this golden harness is really that of the first king of Italy.

The excavations which are being carried on in Rome are fruitful of interesting results. The last announcement is that the Emporium has been found intact, being merely inclosed by barbarous constructions, which are being cleared away. Another report is that a large number of blocks of rare marbles have been found, including seven blocks of violet paonazetto, which is not now to be obtained at any cost; the remainder consists of Porta Somta, Africano, Milesio and Parian, the blocks being as remarkable for their size, as for their extraordinary beauty.

Bleaching of Wood-pulp for Paper.

M. Orioli, a french chemist, says, in the *Revue hebdomadaire de Chimie*, that the chloride of lime, if the dose is the least in excess, has a tendency to give a yellow tinge to the pulp; that all energetic acids, without exception, tend to give a reddish colour to the paper when exposed for a long time to the effects of the

sun, or of moisture, and that the least trace of iron is sufficient in a very short time to blacken the pulp. He says he has succeeded in avoiding all these inconveniences by the use of the following mixture. For a hundred-weight of wood-pulp, he employs 400 grammes (four-fifths of a pound) of oxalic acid, which has the double advantage of bleaching the colouring matter already oxidised, and of neutralising the alkaline principes which favour such oxidation; he adds to the oxalic acid one pound, or a little more, of sulphate of alumina, entirely deprived of iron. The principal agent in this mode of bleaching is the oxalic acid, the power of which over vegetable colouring matters is well-known; the alum has no bleaching power of its own, but it forms with the colouring matter of the wood an almost colourless lake, which has the effect of increasing the brilliancy of the pulp. *Journal of the Society of Arts.*

Transparent Colors.

There are several colors that are natural transparents; others that may be made so by mixture.

The transparent colors are Terre de Sienna, Asphaltum, Dragon's Blood, Carmine, Rose Pink, Chemical Brown, all the Lakes, Gamboge, and all the Gums.

Semi-transparent — Umber, Vandyke Brown, Chrome Red, Emerald Green, Brunswick Green, Ultramarine, Indigo, Verdigris.

Remarks. — These colors should be ground very fine and spread on evenly.

If to be shown with a strong light two coats may be given; but if a subdued light one coat is better.

Transparent colors are purer if elutriated; that is, ground fine in water; let it settle, pour off the top part of the settlings, mix that up with more water, let it settle, and take the top half of that, which will be free from all sand and grit. If the pure part of the pigment, however, should be the heaviest, discard the top and use the bottom of the sediment. Usually, however, the purest coloring part settles upon the top. *

Any of these colors will work more evenly and be more transparent, if a small quantity of water be mixed while grinding.

Turpentine makes transparent colors work crumbly. Bleached boiled oil, or white varnish, is the best vehicle for flowing evenly. Raw oil does very well, only that transparent colors are always difficult to dry. *The Painter's Manual.*

Metallic Ceilings.

A system of metallic ceilings, which consists in the application to the joisting of very thin stamped metal in ornamental embossed panels, has lately been invented. These stamped panels are fitted for every kind of decoration in color, and if inserted as plain surfaces may be used as the ground for every description of cartoon painting, combining with lightness and durability, artistic and ornamental effect.

Electrotype Ornaments.

The galleries of Greek and Roman sculpture in the Louvre have been largely increased and embellished of late, and among the ornaments introduced are a number of bas-reliefs, round bosses, and allegorical figures, covered with a coating of metal, the work of M. Cossinus. The effect of the electrotype bronzes is extremely rich, while the cost is trivial compared with real bronzes.